

# Harmonisation: Bridging the Gap between Humans and Djinni in *The Bartimaeus Trilogy*

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## Abstract

Jonathan Stroud's *The Bartimaeus Trilogy* was published from 2003 to 2005 and contains three books: *The Amulet of Samarkand*, *The Golem's Eye*, and *Ptolemy's Gate*. The author has the trilogy begin and end with a narration by a djinni named Bartimaeus. However, in spite of such an unconventional narrative style, this fantasy work describes a universal theme: transcending differences to attain harmony. In this article, through the analysis of several important aspects in the trilogy, such as the realistically created secondary world, complex narrative techniques, and the main characters and the relationship between them, I shall try to prove that *The Bartimaeus Trilogy* is a juvenile fantasy work that demonstrates how a youth becomes fully mature through achieving harmony with others. This is described by the interaction between the young protagonists, namely Nathaniel, Kitty, and Ptolemy, with a non-human character, Bartimaeus, who is presented not as a malicious djinni but as a judicious elderly guide for these young people. It can be argued that the trilogy, which ends with a fulfilling conclusion, demonstrates the very nature of fantasy as propounded by fantasists like Tolkien, Lewis and Le Guin; that is, fantasy as the most suitable vehicle to describe Truth.

*The Bartimaeus Trilogy* に描かれる人間と魔神<sup>ジン</sup>の架け橋としての調和

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## 要旨

Jonathan Stroud (1970-) 作 *The Bartimaeus Trilogy* は、*The Amulet of Samarkand* (2003)、*The Golem's Eye* (2004)、*Ptolemy's Gate* (2005) の三巻からなる。通例悪役を演じる妖霊を敢えて語り手に選ぶという作者の発想から、この三部作では 5000 歳を超える魔神<sup>ジン</sup>バーティミアス (Bartimaeus) が一人称で語るという特異な手法が用いられているが、描かれる主題は新奇というより普遍的なものである。

本論では、作中の多様な要素 — 現実世界を基盤に構築された魔法使いが支配する架空の世界、魔神<sup>ジン</sup>以外の主要な登場人物 2 人の視点を織り込むための複雑な物語構造、結末まで明かされない秘密を内包する<sup>プロット</sup>筋、逆転的な性質をもつ主要登場人物とそれぞれの相互作用 — を分析し、作品の主題を追究する。

三部作が描き出す普遍的な主題とは、差異を超えた調和である。バーティミアスが好んで変身するエジプト少年の正体は、最終巻で明かされる。古代エジプトの少年プトレマイオス (Ptolemy) は、王族でありながら無欲な上に妖霊との共存に対して強い関心を抱く学者で、魔神<sup>ジン</sup>バーティミアスとの間に主従関係を超えた信頼関係を結ぶために、自らの若さと生命を賭して妖霊達の世界である異界を訪れる。現代のロンドンで生まれ育った一般人の少女キティ (Kitty) は両者の関係に惹かれ、プトレマイオスに倣って異界へバーティミアスに会いに行くという勇敢な行為により、同様の信頼関係を築く。また、野心家の天才的な少年魔法使いナサニエルは、最終的に他者のために己を捨て、プトレマイオスと同じ境地に達する。この三部作は、まさに成長とい

う可能性を示唆するファンタジーなのである。重要な登場人物のナサニエル、キティ、それにブトレマイオスは、すべて少年や少女である。作者が語り手に選んだ老練な魔神は、じつは邪悪どころか、人間と信頼関係を結んだことがある唯一の妖霊だったのである。パーティミアスは、まだ年若い人間達に、時に苦言や皮肉を呈しながらも助言を与えたり力を貸したりしており、三部作の中で老賢者あるいは導き手の役割を果たしていると考えられよう。

## Introduction

*The Bartimaeus Trilogy* written by Jonathan Stroud (1970- ) consists of three books: *The Amulet of Samarkand* (2003), *The Golem's Eye* (2004), and *Ptolemy's Gate* (2005). The trilogy, which begins with narration by a non-human being in the first person, may seem unconventional at first. However, it deals with a universal theme: transcending differences to reach harmony. In this article, I shall analyse several important aspects contained in *The Bartimaeus Trilogy*—namely the realistically created secondary world, narrative techniques, the main characters and the relationship between them—in order to clarify the main themes of this fantasy work.

### 1. Realistic Fictional World

*The Bartimaeus Trilogy* is located in sort of modern-day London, where a Prime Minister governs the country as the leader of Parliament. A lot of actual well-known places appear in this story, such as the Tower of London, the Palace of Westminster, and Trafalgar Square. However, the country is called not the United Kingdom but the British Empire, in which the Tower of London still functions as a jail and Parliament is filled with magicians, who rule the whole country. Therefore, the location is clearly recognisable as fictional, whilst also being realistic.

The realism of the location is supported by the history described by the spirit named Bartimaeus, who has actually witnessed many historical events as a 5000-year-old djinni. After being summoned by Nathaniel, a twelve-year-old apprentice of a magician, Bartimaeus himself proves to the young wizard how ancient he is when he first appears:

After taking a moment to swallow some accumulated phlegm he[Nathaniel] spoke again. ‘I-I charge you again to answer. Are you that B-Bartimaeus who in olden times was summoned by the magicians to repair the walls of Prague?’

What a time-waster this kid was. Who else would it be? . . .

‘I am Bartimaeus! I am Sakhr al-Jinni, N’gorso the Mighty and the Serpent of Silver Pumes! I have rebuilt the walls of Uruk, Karnak and Prague. I have spoken with Solomon. I have run with the buffalo

fathers of the plains. I have watched over Old Zimbabwe till the stones fell and the jackals fed on its people . . . ’<sup>1</sup> (emphasis added)

In this self-introduction, some historical sites and legends in the real world have been inserted, as underlined above.<sup>2</sup>

In addition, at the beginning of the second volume, through Bartimaeus, an important historical event in this fictional world is told, that is, the British Empire led by a legendary great magician, Gladstone<sup>3</sup>, overcomes Prague, which was at the top of the world, to unify Europe.<sup>4</sup> Likewise, the names of real places are employed to describe the fictional history and geography in the trilogy.<sup>5</sup> The world created in such a detail in this trilogy is nothing but a secondary world<sup>6</sup>.

In this secondary world, magicians reign over the whole world. They have the power to summon spirits and subordinate them. The level of spirits they are able to summon is restricted according to the magician’s own level of power. According to Bartimaeus’ accounts, there are several levels among the spirits in terms of their strength:

‘ . . . broadly speaking, there are five basic ranks that you are likely to find working in a magician’s service. These are, in descending order of power and general awe: marids, afrits, djinn, foliots, imps. (There are legions of lowly sprites that are weaker than the imps, but magicians rarely bother summoning these. Likewise, far above the marids exist great entities of terrible power; they are seldom seen on Earth, since few magicians dare even uncover their names.)’<sup>7</sup>

As has been mentioned in the explanation above, every spirit summoned by a magician should serve him/her as a slave because the magician is in charge of the spirit s/he has summoned with the power of magic. Any spirit, however strong it is, cannot help but obey the magician’s order until dismissed.

## 2. Magicians and their Names

There are some basic conditions to be a magician in this fictional world: first, talent by nature; second, leaving home and apprenticing to a master; third, giving up one’s birth-name.

While the first is quite common among well-known fantasy works concerning gifted children such as in Ursula Le Guin’s *A Wizard of Earthsea* or J. K. Rowling’s *Harry Potter* series, the second seems to be original to this trilogy. When parents decide to make their child a magician, they need to register with the government and the child takes an examination to evaluate his/her quality as a magician. Then, if the result is satisfactory, the parents are paid to hand over the child to the Employment Ministry. Finally, magicians working for the

government take turns taking on a child as an apprentice.<sup>8</sup> Nathaniel, the boy protagonist of this story, is taken when he is only five years old to the house of a magician named Arthur Underwood, who is a member of the Ministry of Internal Affairs.

It can be argued that the second condition to be a magician in this work emphasises the isolation of gifted children. To be a magician, in other words one of the rulers of a powerful empire, children are doomed to leave everything they have been given since their birth, as the clerk of the Employment Ministry explained to Mr Underwood as follows:

‘ His birth records have been removed and destroyed, sir, and he has been strictly instructed to forget his birth-name and not reveal it to anyone. He is now officially unformed. You can start with him from scratch.’<sup>9</sup>

The treatment of the name as the third condition is quite similar to that in Le Guin. In the world called *Earthsea*, where knowing true names of creatures or things means controlling others, wizards try to use their birth-name as their alias after they have been given their true name as an adult.<sup>10</sup> In the case of Nathaniel, he is also forbidden to use his birth-name. As his master points out, his ‘birth-name must be forgotten, or else future enemies will use it to harm him.’<sup>11</sup> Therefore, after he is given another name, ‘John Mandrake’, by his master when he is twelve<sup>12</sup>, Nathaniel no longer uses his birth-name.

However, he tells his true name to two people: Martha Underwood, who is his master’s wife, and Ms Lutyens, who is his drawing teacher, because they both take good care of him like his own mother and he trusts and loves them both. In the same way that these two people are significant in his childhood, two other characters who come to know his true name by accident also take important roles in Nathaniel’s life: Bartimaeus and Kitty.

### 3. Narrative Techniques

Unusually, a djinni is the narrator of the trilogy as well as the protagonist; that is, Bartimaeus, who tells the story in the first person.<sup>13</sup> However, narration also has the same role as focalisation, thus the viewpoint of the work should necessarily be restricted.<sup>14</sup> Therefore, to tell the story from the perspective of two other characters, Nathaniel and Kathaleen (Kitty) Jones, certain devices are employed: each chapter (and some sections) is titled after the name of the character who narrates the story. Whereas Bartimaeus tells the story as a first-person narrator in the parts titled Bartimaeus, in the rest of the trilogy, titled Nathaniel or Kitty, a third-person style of narration is employed. As a result, the whole story is told by three people with three points of view. In other words, a complicated structure of polyphony is employed.<sup>15</sup> Moreover,

in the scene in the final volume where Nathaniel summons Bartimaeus into his own body, an even more complicated device is employed: a dialogue between the two characters reading each other's mind.<sup>16</sup>

In addition to the complicated narrative structure, the narrative device of keeping key facts secret as long as possible also functions to heighten the tension.<sup>17</sup> In each volume of the trilogy, some facts regarding plans to overturn the government are concealed, and are only gradually revealed towards the end of each volume. In the first volume, it is the function of the Amulet of Samarkand and the reason why an ambitious magician Lovelace has gained it; in the second one, who controls Golem; in the final volume, what is Ptolemy's Gate and what kind of place lies beyond it.

#### 4. Subversive Characters

The *Bartimaeus* Trilogy is subversive and implicitly denotes class struggle because a political conspiracy to replace the Prime Minister with a new ruler is revealed in every volume from the first one to the third, in which the backstage manipulator is identified.<sup>18</sup> All of the three main characters mentioned above also appear to be subversive. Everyone of them has the power to overturn the status quo.

Nathaniel, who is a magician belonging to the governing class, is still a young and merely powerless boy in the beginning of this story. He summons Bartimaeus because of his rage after being embarrassed by a powerful magician, Simon Lovelace. Nathaniel's anger is strengthened because his master does not recognise his genius. Bartimaeus, who is 'a noble djinni' <sup>19</sup> in his own words, is astonished when he realises that the magician who has summoned him is so young:

... he looked about twelve years old. Wide-eyed, hollow-cheeked  
... At last it looked as if the urchin was plucking up the courage to speak.  
I guessed this by a stammering about his lips that didn't seem to be induced  
by pure fear alone. I let the blue fire die away to be replaced by a foul  
smell.

The kid spoke. Very squeakily.

'I charge you ... to ... to ...' *Get on with it!* '... t-t-tell me your  
n-name.'<sup>20</sup>

As Bartimaeus points out, this order is nothing but proper procedure for summoning a spirit, because nobody is able to summon any spirit without knowing their true name. However, Nathaniel surprises Bartimaeus further by telling him to obey his will.

'What is your will?'

I admit I was already surprised. Most tyro magicians look first and ask questions later. They go window-shopping, eyeing up their potential power, but being far too nervous to try it out. You don't often get small ones like this squirt calling up entities like me in the first place, either.<sup>21</sup>

This first summoning demonstrates Nathaniel's genius. Pursuing his ambitions, Nathaniel steadily increases his power to become a cabinet minister at the age of seventeen.

Like this young magician with genius, both Bartimaeus and Kitty have some sort of power. Bartimaeus is a powerful djinni, who has lived for five thousand years, and amassed a vast amount of experience; and Kitty is one of the commoners<sup>22</sup> with a special power called resilience<sup>23</sup> to repulse any magic power, which builds up in some people as a result of being under the domination of magicians for many years.

At first sight, the trilogy seems to be a dramatic subversive story containing class struggle or the overturn of the existing hierarchy. Both Bartimaeus and Kitty, as the 'ruled', have been treated cruelly by magicians. As well as the commoners, the spirits also demand to be released from the hold of magicians. Actually, Kitty joins the Resistance after her best friend Jakob is hurt by a magician and realises that even the court of justice is unfair to commoners.

The story of Nathaniel described in the first volume is also an account of a dramatic subversion between the powerless and the powerful: a young magician overcomes a mighty and wicked magician, who is older than him, and finally obtains a cabinet post as a result of becoming the Prime Minister's favourite.

However, as is discussed later, the secret revealed in the final volume concerning Bartimaeus and the young prince Ptolemy in ancient Egypt suggests that these three characters — Bartimaeus, Nathaniel, and Kitty — exist not to be in opposition to each other, but to transcend the gap between djinni and humans, magicians and commoners, and find harmony.

The hidden plot of this story is hinted at in the final part of the second volume. Kitty, a commoner who hates magicians, saves Nathaniel's life when the Golem tries to stamp on him, putting her own life in danger by doing so. It is Bartimaeus who tells Kitty that her resilience might be the only weapon to cope with Golem, which negates any sort of magic power. Kitty makes up her mind with little hesitation to save a magician who is trying to take her and Jakob to Tower of London for sedition:

. . . she ignored the voices in her head ridiculing her, screaming out the danger, the futility of her action. She put her head down, increased her speed. She was no demon, no magician — she was better than they were. Greed and self-interest were *not* her only concerns. She scampered

round the back of the golem, close enough to see the rough smears on the surface of the stone, smell the terrible wet earthen taint that drifted in its wake.<sup>24</sup>

Then, as Kitty jumps on to the back of the Golem and finally succeeds in extracting from its mouth a parchment with its orders written on it, the Golem loses its power.

All of these three characters, Bartimaeus, Nathaniel, and Kitty, are not portrayed as having the greatest powers among their respective peers—as a djinni, a magician, or a commoner with resilience. Their peculiarity in their own groups is emphasised by the contrast with others.

Bartimaeus is, in spite of his sharp tongue, not just hateful or hostile to human beings like other spirits but sometimes even sympathetic, even though he has been forced to be a slave to magicians. While other djinnis decide to eat up any human being they capture without hesitation, only Bartimaeus disagrees with them and says, ‘ We don’t *have to* ’.<sup>25</sup>

Likewise, compared to other magicians who are interested in only self-protection and promotion, Nathaniel is able to respect and love others. He feels sad when Ms Lutyens is fired, and grieves at Mrs Underwood’s death because he loved them as they were the first people who treated him kindly in his childhood. In addition, his delight at becoming the Prime Minister’s favourite emerges not only from gaining the opportunity for promotion but also by respecting and admiring the Prime Minister as a person. Moreover, Nathaniel hesitates when he cannot help breaking a promise with Kitty, who is a commoner:

‘ You made a promise,’ the girl[Kitty] said.

‘ A promise . . . ’ He frowned vaguely.

‘ To let us go’ . . . ‘ Ah yes.’ There might have been a time, a year or two back, when Nathaniel would have honoured any agreement he had made. He’d have considered it beneath his dignity to break a vow, despite his enmity with the girl. It may be that, even now, part of him still disliked doing so. Certainly, he hesitated for a moment, as if in actual doubt.<sup>26</sup>

Although she has joined the Resistance to get her revenge on magicians, Kitty is also different from other members, who only desire power, though she does go out and steal magical items with them. When they rob the Staff from Gladstone’s tomb and are attacked by an afrit named Honorius trapped in the magician’s skeleton, she tries to save her comrades, unlike Nick who just tries to make his own getaway. Moreover, in spite of her strong hatred toward magicians, Kitty stops her companions from killing a young Nathaniel after



stealing his ‘scrying glass’. She hesitates:

‘I can cut his throat for you, Kitty.’ Fred speaking.

The pause the followed might have been of any duration; Nathaniel could not tell. ‘No . . . He’s only a stupid kid. Let’s go.’<sup>27</sup>

In addition, Kitty feels gratitude towards a magician named Button, who is kind to her, when she works as an assistant to him using an alias.

## 5. Beyond the Gap

The final volume of the trilogy reveals the most important secret at the end: harmony between the three main characters attained through mutual trust, which is apparently the most important aspect of the trilogy.

In fact, Bartimaeus is the only djinni who, in his relationship with Ptolemy, has transcended the relationship between the spirit-slave and the human-master, and this was achieved only through both sides trusting each other. Thus the reason why Bartimaeus tends to transfigure himself into an Egyptian boy is finally revealed. The boy mirrors Ptolemy, who was such an important human being in Bartimaeus’ life.

Although he is a member of the royal family in Egypt, Ptolemy is interested not in domination but rather association with others. He is a scholar, who eagerly researches beings from ‘the Other Place’; and consequently asks a great number of questions to Bartimaeus. After trusting the djinni, Ptolemy stops binding Bartimaeus with a pentacle or magic power. Moreover, he requires Bartimaeus to guide him in the Other Place, which is the domain of spirits:

‘Perhaps,’ I said, ‘you will find yourself in my power, when we meet again.’

‘Very likely.’

‘Yet you trust me?’

Ptolemy laughed. ‘What else have I been doing all this time? When did I last bind you within a pentacle? Look at you now — you’re as free as I am. You could throttle me in a blink and be gone.’

‘Oh. Yeah.’ I hadn’t thought of that.<sup>28</sup>

Ptolemy longs to be the first human being who goes to the Other Place in order to build a new relationship between djinni and human beings. His hope is granted in exchange for his youth, health, and life. And Ptolemy dies, leaving behind an incomplete work titled *Ptolemy’s Gate*.

Kitty, who is attracted to the relationship between Bartimaeus and Ptolemy, bravely goes to the Other Place helped by Nathaniel’s knowledge in reading Ptolemy’s posthumous work, in order to see Bartimaeus. As a consequence,



she becomes only the second human being to be trusted by the djinni.

In addition, Kitty finally gains Nathaniel's trust and affection beyond the hostile relationship between a commoner and a magician. In fact, Nathaniel has once tried to save the person he loved in his childhood: Mrs Underwood. At the end of the first volume, he remembers Mrs Underwood when he is embarrassed after remembering the correct spell to repel a mighty spirit, Ramuthra.

They were all going to die, just as Mrs Underwood had died, and again he was about to fail. How badly Nathaniel wanted to help them! But desire alone was not enough. More than anything else he had wanted to save Mrs Underwood . . .

*Patience, Nathaniel.*

Patience . . .

He breathed in slowly. His sorrow receded . . . He imagined Ms Lutyens sitting quietly, sketching by his side. A feeling of peace stole over him.

His mind cleared, his memory blossomed.<sup>29</sup>

The memory of love reminds Nathaniel of a peaceful state of mind and he succeeds in saying the spell clearly and correctly.

Before leaving to fight with the dangerous and mighty spirits who are trying to exterminate human beings, Nathaniel gives the Amulet of Samarkand, which protects the person wearing it from any sort of magic power, to Kitty as a token of his deep affection.

Finally, human beings are saved by Nathaniel and Bartimaeus, who cooperate with each other in a manner that transcends their relationship of master and servant. Nathaniel, the boy magician of genius who was once ambitious, selfish, and arrogant, thus sacrifices himself for others.

As far as Nathaniel is concerned, there seems to be another significant aspect: conscience. At the end of the first volume, Bartimaeus points out that Nathaniel still has a conscience, which is unusual for a magician:

‘ Listen: for a magician, you’ve got potential. And I don’t mean the way you think I mean. . . . And you’ve a conscience too, another thing which is rare and easily lost. Guard it. That’s all.’<sup>30</sup>

Because he never loses his conscience, Nathaniel feels guilty when he believes that Kitty has died to save him from Golem.

Moreover, he releases Bartimaeus due to his conscience even though he desperately needs the djinni's help. Nathaniel, who has neither family nor friends, is isolated. Therefore, he tries not to release Bartimaeus even though the djinni is getting weaker and weaker and he knows that regular dismissal is necessary to keep spirits powerful enough. When Bartimaeus points out that

Nathaniel tries to bind him not to order him but to be with him because of loneliness, Nathaniel, whose scheme is seen through, becomes furious. However, when he realises Bartimaeus is dying, he releases the djinni without any hesitation, even in front of his rival, Jane Farrer. As a result of this, the political post of Nathaniel, whose weakness is now revealed, becomes threatened.

It might be the conscience that connects Nathaniel to Ptolemy, who seems to be completely opposite to him. However, just as Ptolemy did, Nathaniel also releases Bartimaeus before his death:

. . . *I'm dismissing you right now.*

*Eh?* But I hadn't misheard. I knew I hadn't. I could read his mind. . . . He was having trouble keeping awake now — the energy was draining unhindered from his side — but with a final effort of will, he kept speaking the necessary words . . . Nathaniel finished the Dismissal. I went.<sup>31</sup>

Nathaniel's final self-sacrifice is the truth, which is known only to Bartimaeus.<sup>32</sup>

## Conclusion

*The Bartimaeus Trilogy* is arguably a work which demonstrates the very nature of fantasy, if fantasy is the most suitable form to describe truth as discussed by J. R. R. Tolkien, C. S. Lewis, and Ursula Le Guin.<sup>33</sup>

Kitty, Ptolemy, Nathaniel, who take important roles in this fantasy work, are still very young. Youth seems to be regarded as having potential as well as immaturity in the trilogy: the possibility for young people of a transformation without completely assimilating into their own class or group. Therefore, by remaining different from others in their social class, each one of them manages to pull off a great achievement, just like the young wizard Ged in *A Wizard of Earthsea*, who is too immature to release his own shadow, finally succeeds in controlling it.

Furthermore, it could be said in the end that Bartimaeus, who begins and ends the trilogy as a narrator, does not actually have the role of a malicious djinni but rather of a wise old man or judicious guide leading the young main characters to success.<sup>34</sup>

Just as Le Guin called *A Wizard of Earthsea* her only juvenile fiction among the *Earthsea* series,<sup>35</sup> *The Bartimaeus Trilogy* may be regarded as a fantasy work for people standing before the door into their own lives.

It can be argued that the trilogy is a narrative that remains lively beyond the restrictions of time<sup>36</sup>, and the ending is nothing but a joyful moment<sup>37</sup> brought about by Nathaniel attaining full growth through harmony with the other two main characters.

## Notes

- 1 Jonathan Stroud, *The Amulet of Samarkand* (London: Corgi Books, 2004), p.7.
- 2 As mentioned in Jorge Luis Borges' *The Book of Imaginary Beings*, tales of demons who talked to Solomon and who helped to build some ancient structures such as the pyramids in Egypt or the sanctuary in Jerusalem are well-known legends in our world.
- 3 This name is also the same as the actual Prime Minister's family name. William Ewart Gladstone (1809-98), who was a member of British Liberal Party, became a Prime Minister in 1868.
- 4 Jonathan Stroud, *The Golem's Eye* (London: Corgi Books, 2005), pp.1-17.
- 5 The detailed note is written up as 'Historical Notes of Kathleen Jones' on the Official Site of Jonathan Stroud <<http://www.jonathanstroud.com>>.
- 6 In his essay 'On Fairy-stories' (1957), J. R. R. Tolkien argues that the 'Secondary World' should be created according to realistic geography and history as if it were the real world.
- 7 Stroud, *The Amulet of Samarkand*, p.36. fn.  
Such explanations added as footnotes are inserted in the parts where Bartimaeus becomes a narrator. The ancient spirit's explanations function to tell readers to obtain the further knowledge about the background of this fictional world.
- 8 Stroud, *The Amulet of Samarkand*, pp.51-53.
- 9 *Ibid*, p. 52.
- 10 Adding to wizards, the second volume of *Earthsea* series, *The Tomb of Atuan* (1971) describes a girl named Tenar, who has to forget her name to be chosen as a deity .
- 11 Stroud, *The Amulet of Samarkand*, p.55.
- 12 *Ibid*, p.145.
- 13 This unusual selection of a narrator as the first person is similar to that of *Darren Shan* series, in which a half-human and half-vampire boy protagonist narrates the story as his actual experiences. On his Official Site, Jonathan Stroud explains thus:  
  
... a lot of fantasies feature wicked demons and monsters, who pop up with leathery wings and horns etc to do battle with the good-guy wizards. Perhaps I could turn this round too. I could make a demon the hero ... He has been enslaved by one of magicians, and it is his voice that narrates the story.
- 14 The relationship between narration and focalisation is covered in detail in Mieke Bal's *Narratology: Introduction to the Theory of Narrative* (Toronto: U of Toronto P, 1994), pp.19-21.
- 15 As Mikhail Mikhailovich Bakhtin says in *Problems of Dostoevsky's Poetics*, the method of polyphony enables every voice in fiction to be equally valuable and creative.
- 16 This summoning was invented by Gladstone to protect his mighty Staff after his death. Gladstone summons an afrit named Honorius in his own body when he dies. In the third volume, William Makepeace and his fellow magicians, who desire to replace the government, employ this method; however, by contrast, far more powerful spirits occupy these magicians' bodies and humanity is in great danger of extermination, until Nathaniel and Bartimaeus come to the rescue.
- 17 David Lodge, *The Art of Fiction: Illustrated from Classics to Modern Texts* (London: Penguin Books, 1992), p.14.
- 18 Farah Mendlesohn and Edward James point out in *A Short History of Fantasy* (London: Middlesex UP, 2009) that The *Bartimaeus* Trilogy 'seeks to examine much of the taken-for-granted hierarchies of wizard-worlds.' (p.207)
- 19 Stroud, *The Amulet of Samarkand*, p.477.

- 20 *Ibid*, p.5.  
 21 *Ibid*, p.6.  
 22 The people, who are not magicians, are called ‘commoners’ in this trilogy.  
 23 Regarding this power, Nick Drew, who is a member of the Resistance explains in *The Golem’s Eye*:

‘The demons won’t get it all their own way,’ the young man said. ‘Some people have *resilience*. You must have heard of it. They can withstand attacks, see through illusions — ’ (2006, p.143)

- 24 Stroud, *The Golem’s Eye*, pp.536-37.  
 25 Jonathan Stroud, *Ptolemy’s Gate* (London: Corgi Books, 2005), pp.267-68.  
 26 Stroud, *The Golem’s Eye*, p. 521.  
 27 Stroud, *The Amulet of Samarkand*, pp.353-54.  
 28 Stroud, *Ptolemy’s Gate*, p.136.  
 29 Stroud, *The Amulet of Samarkand*, pp. 463-64.  
 30 *Ibid*, p.479.  
 31 This scene is reminiscent of the scene in which Ptolemy releases Bartimaeus even though the former is in great danger of being killed by his enemies.  
 32 Nathaniel, who keeps bleeding from the wound at the side of his body, is a reminiscence of another myth of self-sacrifice; Jesus was stabbed in his side on the cross.  
 33 Tolkien, ‘On Fairy-stories’, p.49  
     C. S. Lewis, *Of This and Other Worlds* (London: Collins Fount, 1982), p.73.  
     Ursula Le Guin, *The Language of the Night: Essays on Fantasy and Science Fiction* (London: The Women’s Press, 1989), pp.31-36.  
 34 A review in *The Independent* (2005) also points out the following:
- There are many delights to savour in this series. First and foremost, the wonderful, sardonic voice of the all-knowing and all-weary Bartimaeus . . . the robust way Stroud deals with Nathaniel . . .
- 35 Le Guin, *The Language of the Night*, p.44.  
 36 The universal narrative appears to be immortal as Fernando Savater claims in *Childhood Regained: The Art of the Storyteller* (New York: Columbia UP, 1982), when he says that all ‘the stories are coetaneous, all occupy the same plane in time; that is, outside time’. (p.187)  
 37 Tolkien calls such a happy ending as the conclusion of the story ‘eucatastrophe’ in ‘On Fairy-stories’.

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